

ON THE BAY.

—TO MISS MAMIE INGERSOLL.—

(Recollections of Erie.)

Nocturne for the Piano, by ROBERT COLDBECK.

MODERATO: $\text{♩} = 60$.

mf *A* *Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.*

Ped.

Ped. *Ped.* *Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.*

Poco più animato. *mf* *a Tempo, ben sostenuto.* *Ped.* *Ped.* ** Ped.*

p *rall.* *B*

Ped. *Ped.* ** cresc.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* ** Ped.*

Play the arpeggiated chord at A richly, with clearness of melody, in upper part. This chord and many others, throughout the piece, cannot be held to their full value; the Pedal must therefore be called into aid to accomplish this, taking care to change it often enough not to mix the Harmonies. The judicious use of the Pedal frees hand and fingers from a painfully exact clinging to the keys, and admits of a more liberal, effective fingering.

The part, beginning at B, sounds well, also, without Pedal, (contrary to indication), provided a good Legato is executed; here and there it may be momentarily touched, where the fingers cannot reach to join the sound.

First system of musical notation, measures 1-6. Treble and bass staves with various fingerings and dynamics.

Second system of musical notation, measures 7-12. Includes tempo change to *a Tempo* and dynamic markings.

Third system of musical notation, measures 13-18. Includes tempo change to *a Tempo* and dynamic markings.

Fourth system of musical notation, measures 19-24. Treble staff has chords, bass staff has arpeggiated chords.

Fifth system of musical notation, measures 25-30. Includes tempo change to *a Tempo* and dynamic markings.

At C, richly arpeggiated chord.—At D, the five 16ths, introductory to the melody at E, not too smoothly.

Tempo Primo.

The musical score consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece begins with a *Tempo Primo* instruction. The first system includes the marking *slargando.* and a forte *f* dynamic. The second system features a *cresc.* (crescendo) marking and a *rit. molto.* (ritardando molto) instruction. The third system includes a *p* (piano) dynamic. The fourth system includes a *poco lento.* (poco lento) marking and a *mf* (mezzo-forte) dynamic. The fifth system includes a *rit.* (ritardando) marking and a *pp* (pianissimo) dynamic. The sixth system includes a *armonioso.* (armonioso) marking and a *pp* dynamic. The piece concludes with a *FINE.* marking.

Hold well the chord in the left, at F, that it may be distinctly heard (without Pedal) with the 1d if sharp, added immediately after, in the right hand.—The return of the first air, at G, very calm, softly and in faultlessly measured Tempo.—Seek a broader, more passionate expression from II to I. From thence shade down into softer tints, preserving a certain richness of tone and harmony. Terminate in perfect repose and sweetness of sound.